Artistic Inspiration, Music and Dance as Media of Igbo Identity in a Multi-Cultural Society

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Abstract

This study evidently provides authentic piece of information to showcase the peculiarity of a homogenous society in a heterogenous settlement through music and dance artistry. The paper progressively maintains that the norms and values of any milieu are, to a large extent, unearthed via the dancers' body language, musical inventiveness and, of course, the songsmiths textual message in the song lyrics. Arising from the above purpose of the study, the paper objectively argues that these two creatives arts, in their marriage of convince for a thriving society, should be given pride of place not only to facilitate the growth of socio-environmental heritage but also to signify indigenous unique identity for a comity of nations. The researcher applies ethnomusicological/ethnographic research methods with extra-ordinary attention focused on Igbo ethnic music and dance terminologies in the facets of music instruments and voice-related terms; shared expressions for dance, instruments and vocals; musical styles and techniques; special nomenclature identified with ceremonial music ensemble rendition; acoustics, dynamic expressions and intensity of sound; musical tempo as well as miscellaneous idioms inevitable in their daily musicianship. Findings proof, beyond reasonable doubts, that stylist application and management of musical sound effect, be it by means of vocalization or instrumental manipulation techniques are culture-specific. Thus, no two or more society are of parities with one another in their respective social settings.

Introduction

Historically, Igbo people are warm, unassuming, boisterous (if need be) and hospitable too. The diversity of the Igbo in personality and interest has led to divided interest, different orientations and internal conflicts, occasionally leading to press wars and counter wars in the community. These equally serve as a check and balance mechanism. Igbo lacks history of the predominance of the Osu cast. Like all biases, they are feared based largely on sheer ignorance. Besides, the people's power of number seems to instill mortal fear in their detractors, who saw it from political dimension perspective.

Despite all odds, the intimidating population, adequate economic resources, industry, prosperity and well over 40% of the Roman Catholic priest in Mbaise of Igboland give her the control of most people's belief. Beyond that, they are much sophisticated, well-exposed, hardworking, honest and of high accessibility to the core. Life in Igbo is based on being one's brothers' keeper, being dependable and counted on by the people when it matters. It entails business transaction with others across the whole of Igbo and its environs purely on trust. A respectable son of the soil is one properly organized and well-ordered. As a centre of intense Catholicism, the people are sensitive to birth control and child-spacing.

Surely, it is a wrong assumption to totally conclude that all Igbo people are well-behaved. Among their confident characters, there are still those whose positions of authority benefit no one. A minute of these are observed during the researcher's interaction with some of their ensemble stakeholder.

Population-wise, in their quest for numerical strength, the Igbo community is guided by the axion that *chinenye nwa* (children comes from God); *chinenye nwa ga eweta ihe azu ya* (The God that sent a child to the world fend or cater for him/her). These sayings are widely believed and proclaimed amongst them.

The 1963 national census puts the population of Mbaise at 327,000 with a population density of 2000 persons per square mile. Projected figures of the 1963 census estimated the population of Mbaise at 424,186 in 1976 and the population density of 1005 per square kilometer as at 1970. But the 1991 census figure projection for 1995 puts it at 340,859 with density of 807.7 per square kilometer. A study carried out recently by the population and development committee of Mbaise People's Congress showed that the rural Mbaise community has a fertility rate of about 8 children per woman and a population growth rate of about 3.6% per annum. This makes it abound with various magnitudes of demographic challenges.

Igbo, excluding the Nigeria/Biafran civil war, experienced neither holocaust nor epidemic, yet its population below what it used to be as at 1973 census figure. The population is acclaimed to be increasing daily because the people are endowed with high rate of fertility, and the culture supports procreation as divinely decreed. This propagates the principles behind child survival and celebration of fecundity. The population if properly harnessed and strategically utilized, would be of great advantage to the people in their entirety. If however, reverse is the case, it might uncontrollably boomerang against general will, ambition and future of the indigenes.

Today, considering the high population density, the land is faced with great pressure. As it is, there are well over 1000 people per square kilometer of land. The truism remained that no family in Igbo at present can be totally sustained for their feeding survival with the harvests from farm product. Thus, there is so much hatred arising from land dispute. The fortune or the contrary noticeable amongst them be it in the past, present or future are strongly associated with the structure or the composition of her population. The land is so small compared to the population growth rate and their high fecundity rate.

Nothing is wrong with environmental picture of Igbo physical features, save probably dearth of portable water, availability of erosion menace leading to gullies and subsequently bad

roads. Over cultivation of farmland is recorded due to its scarcity. During harmattan dust fills the air thereby contaminates it consequent upon many untarred or dilapidated roads.

Igbo is environed by exceptional forestry locally referred to as Okohia or Ukeh depending on the local dialect of the very clan. This forest reserve is hardly tampered with in terms of farming for crops, animal rearing, grazing or hunting vocation. Today the wood has grown into grooves due to its longevity in existence. Resultantly, those faithful to gods/goddesses have for the sake of confidentiality in invoking and appeasing their individual idols or deities relocated their dilapidated shrines from within domestic vicinity to such forbidden forests. Fear of these invisible and invincible powers has regrettably, hindered governmental agencies responsible for rural development project from embarking on deforestation move to realize dividend of democracy as pledge by political powers that be during their campaign manifestoes. Major examples of such evil forests are found in Chokoneze, Ezinihite Mbaise and others are naturally sited at the middle of Afor Enyiogugu market square directly opposite St Charles Pro-Cathedral Roman Catholic Church.

Apart from these vegetation factors, naturally geographical features are scarcely prevalent in Igbo surroundings. The researcher has read from some print media and witnessed in person remarkable physical features in Igboland which include pond water, brooks, lakes (in Oguta), rivers (River Niger, etc), caves in ogbunike caves (in Igbo-Ukwu) where drinkable water is fetched and fishery enterprise practised for local consumption. The gradient topography of the landscape does not pose any site attraction. Traditional recreation centres available are: Mbari (statute), Onu-ozu (ant hill) strategically located by nature and humanly modified, and art works sited at public centres. Rivers, Hillocks, Valley, Lakes, Desert, and their like are too minimal to reckon with where ver they exist in the community. Within the farm settlements are scarcity of perennial deciduous trees (plants that shed all their leaves during harmattan). Mbara-ikpa (farmlands strictly reserved for food crops) are never close to industrial plants or cash crops to guard against soil nutritional competition for survival of the fittest among other negative factors or economic reasons.

Despite current rise in crime, a thing of great concern, Igbo is blessed with a relatively quiescent environment identified with peace and security. Development cannot thrive in an atmosphere where insecurity and obliteration of life and property is rife. This great challenge is taken up by the people in a bid to restore sanity to their blessed and cherished homeland. They aforesaid situation should be very instructive to a people who are very conservative and averse to development.

In 1904, the British administration of Owerri and Mbaise commenced. The Igbo man has the innate fear of being dominated by any person, black or white. Resultantly, they courageously challenged the visitation and trespassing of their territory by the white man "to drive home their point, they killed Dr Rogers steward in 1905 and hung his bicycle on the tree to prevent it from going home to file a report. The Igbo man paid dearly for his bravado. In 1906, the Ahiara 'Punitive' Expenditure and the massacre of our people took place, an operation led by Captain Brain Dauglas and Captain Harold hastings" (agulanna,2009:215).

Governance/leadership and politics prevail in all that they do; their leaders of thought gather to take collective decision. Leadership in Igbo used to be rotated amongst the clans as against

rotation among local government areas that obtain today. Thus, their cultural activities are presented L.G.A. By L.G.A.. Under such historical circumstances, one cannot for sure consider Igbo settlements as an artificial creation. It was created from the people's sovereign will which constitutes it. These has continually functioned till today.

Nwala(2009:190) tells us that ''the initiative to bring together the clans of Ahiara, Agbaja, Ekwereazu, Ezinihite and Okeuvuru were from British… The leadership met in 1941, agreed on federating, the terms of federating was also debated and agreed on a name for the new federation, which include populous Mbaise, a nation abundantly endowed with both human and natural resources. Today, Igbo cultural groups have evolved from an artificial colonial creations into modern historical realities, with a solid federation of autonomous clans. It has become such a strong political and culturally united entity that were any part to be exercised from the Igbo tribe today, that part would take court action to challenge such move and persist on its right of membership to be restored.

Historical antecedents within the Nigeria polity confronted the 5 mega clowns of Igbo, a significant pillar of Igbo tribe. However, this does not divorce those problems arising from their uniqueness as a people with distinct culture, value, norms, experience and ethos. Tangential to their existence and vision, the people are deeply involved in both state and national (first and second republic) politics in Nigeria. This contributed to the respect and revered position Mbaise occupied in the state, Igbo land and Nigeria as a whole. Their greatest political power (asset) and probably political weapon is their population which is feared and respected both inside and outside Igbo culture. The paradox of the matter is, whereas people feign to hate Igbo, no military or civilian government can afford to disregard, relegate or humiliate her. "our diversity and "our Mbaiseness coalesce and arrive together at politics: the colonial masters knew it and felt it practically; the pre-independence Governments saw it and acknowledged it by appointing our sons as ministers; and the various post-independence governments are living witnesses to her participation in calculus of political power" (Agulanna,2009:220).

The scarcity of the Igbo race in the civil service of 1950s pre-independence, according to Dr. S. U. Ugo, was an area that attracted jealousy on the indegenes. It equally gave rise to confrontation between them and their neigbours in early 1980's to late 1990's. 'Operation Wipe Out Mbaise' (a large part of Igboland), from the civil service of Amadi Ikwuecheghi Government is remembered vividly here. They have equally not fared well in politics. Reasons behind this contrary opinion abounds and are not far-fetched. The Igbo man has not done well either to achieve this cause due to gimmicks required for the intricate game of politics. These traits appear to manifest more in the present crop of politicians than the past ones. Thus, Agulanna (2009:77) blames most misfortunes that befall Igbo people, especially the Mbaise man, on the leadership class who are enticed with short term gratifications which predisposes them to being used and settled as individuals or pitched against other members of the leadership class to create disharmony among them (divide and rule) and thereafter, they are dumped and isolated by other competing or rival groups in Imo State and Nigeria.

The Igbo People: Origin, Settlement, and Socio-Political Structure

Knowledge of a malady is half a cure. On this note, we introduce the fabric of Igbo society as one of the two major tribes (besides other minority groups) in a southern protectorate later

amalgamated with Northern protectorate in 1914 during Sir Fredrick Lord Lugard's colonial administration. The emergence of the tripartite races (Hausa, Igbo and Yoruba), with their concomitant sub-cultures, resulted in a sovereign populous nation called Nigeria, a derivative from "Niger-Area"- referring to the River Niger- by Flora Shaw, the wife of Sir Lord F. Lugard. The peopled aboriginal of Igbo are culturally homogeneous. This non-Agoraphobic settlement are well known migrants, very neighbourly and enterprising. Their spirit of business transaction to earn a living necessitates their identity in petty trading and as magnets in urban centres. They are dominantly Christians of both orthodox and Pentecostal church denominations, with the minority into paganism. The Igbo man identifies with egalitarianism as his socio-political structure and strongly believes in a polity wherever he sojourns to showcase his vocation or career.

The Igbo predominantly settled in the south-Eastern geographic rain forest zone of Nigeria from time immemorial. Some Igbo inhabitants domiciliate along the South-South coastal hinterlands of Niger Delta States like Delta, Bayelsa, Akwa-Ibom, Rivers, and of course, the southern part of Benue State. However, the bona-fide states in Igbo land are: Anambra, Imo, Enugu, Abia and Ebonyi respectively. Incidentally, the word 'Igbo' is a language as well, with many a dialect spoken by a pocket of autonomous communities resident on the outskirts of their various clans, especially South-East of the Niger environs. This facet of the Niger-Congo linguistic communication is also spoken by a crop of Igbo perennial sojourners in Kogi State. The Encyclopaedia Nigeriana (2011) describe the Igbo as "one of Nigeria's most popular and populous sub-groups… their common language, also known as Igbo, though comprising fairly distinct dialects, is spoken by well over 30 million natives as their mother tongue."

Okafor (2019) observed that a sizeable population of Europeans have carried out ethnographic studies on Igbo populace. A few of them were Archdeacon G. T. Basden remembered for his Note "the Ibo Nation and the People of Southern Nigeria in 1912." Other published works on the Igbo include Hartland (1915); Talbot (1926), Leith-Ross (1939), and Ottenberg (1962). According to Okafor, a handful of Igbo scholars who followed suit comprise Echezona (1962); Arinze (1970), Egudu (1973), Nsugbe (1974), Nzewi (1977), Okafor and Ike (2013), among others.

Political Organization and Social Institutions

Politically, prior to their contacts with the Euro-Americans who introduced and popularized, urban centres and later local government areas, the Igbo lived strictly in autonomous communities basically organized from family level to kindreds, council wards, villages, towns, clans. The eldest male in each family and kindred became the head of that unit forthwith. Democratic decisions or vital issues concerning the compatriots are meticulously taken or resolved at their periodic formal meetings. Confirmed male adults who, having formed quorum, conventionally deliberate on such matters as-tabled. The eldest male or his representative as a matter of principles or regulations, inevitably presides over meetings scheduled as and when due.

Social institutions constituted by leaders of thoughts across Igboland are strong pillars that see to daily activities and events within the cultural group. Their aims and objectives are purposively propelled by the enthusiasm to ameliorate the society and populace therein. They are non-governmental, non-religious and non-political associations. They are established

mainly and strictly to provide for a social interaction and comprehensive sustainable development. In this work, the researchers inevitably consulted them for the purpose of vetting and ratifying the musicological idioms used in this research.

The autonomous community_ a conglomeration of heterogeneous or homogenous villages are headed by a Royal Father (Obi/Eze or Igwe as the case may be). His palace subordinates are: Onowu (Traditional Prime Minister), Edeoga, Duru, Oke Nze, Nze, Ichie, Ozo _ such titled men constitute the royal cabinet considering their great feat so-achieved, integrity, richness, wealth of experience, prowess, high social standing or influence, witty in running the town's affairs, etc. At times the Eze and the cabinet permit the sectional heads in their community-wide deliberations. Okafor (2019:5) speaks volumes for this as he remarks inter alia:

Igbo society was not controlled in the past by any central authority. The Igbo never had empires of the size and status like Oyo, Benin, Fulani and Hausa. The traditional Igbo concept of power and authority is based on the elaborate title system such ichi Ozo. The basic political organization is centered on the Umunna (kindred) and title system. Political power is diffused, highly democratized and encourages political dialogue, equality, communalism and egalitarianism at all levels of lineage segments. Political decisions and public affairs are discussed at village meetings where all people are free to speak.

Occupation, Economy, and Cultural Life

Occupation-wise, the Igbo practise peasantry, mercantilism forestry and aquatic vocations. Most of their staple foodstuff (for daily consumption are self-cultivated and produced or processed either domestically or at the village square. Other occupations like Palmwine tapping, basket and mat weaving, hunting, pottery, even music making, are identified with them in their endeavour to eke out a living. The Igbo customary luna calendar days emanate from their entrepreneurial activities. Their four market days: Eke, Orie, Afor, Nkwor equally identify the four days of their week. Thus, their seven 'market weeks' are tantamount to a month. Every Igbo community is associated with one market day out of the four days. All other units of the town and their environs bring their wares to very market for sale. This possibly elucidates why in the present Nigeria, the Igbo has, to all intents and purposes, dominated in trade, commerce, and industry, despite antagonistic pressures mounted against them to discourage their individual or concerted efforts.

The Igbo societal advantage and progress in music making is enhanced in the present dispensation with current music instruments employed for live performance and in the music recording studio. This invariable facilitated their musicality in favour of more patronage by fans, customers and audience all together. They advance in achieving this by resorting to cultural vocal music dissemination to the masses to eradicate socio-developmental challenges that ensue to wrestle with human endeavour in his or her habitat.

Igbo Peculiar Identity in Global Artistry

Artistic Inspirations are not just interpretations, but new creative ideas from the brain that improve our understanding of how different art forms can communicate similar emotional and aesthetic experiences through their unique language. Getlein (1992) is of the view that:

-- Artistry resides not in the hands but in the head. People who cannot draw well sometimes think painters have some unusual skill in their hands, just as a singer may have an exceptional voice. But while some art forms do demand manual skill, the difference between a merely competent mechanical performance and a great work of art lies not in the artist's hands but in the brain – in the artistic inspiration that tells the hands what to do.

Musical Idioms Prevalent in Igbo Culture

The words and the music are of equal importance; as the composition is meant to overshadow the significance of the text. The verbal song texts are noted to define the performers' beliefs, thoughts, fears, hopes and certainly, attitude to life.

Igbo race being a tribe with tone language, the meaning of a word forming part of their song is invariably dependent upon tonal inflection used in singing it. Besides, the pattern of speech tone of the text is maintained in the melodic line to indicate the correct meaning of the words to which music is set. On the relationship of music and text, Harvard Dictionary of Music (Randel, 1986) opines:

The music of a song may be related to its text in terms of form (or structure), sound and meaning… How the overall structure is manifested in the music… The relation between the live structure of the text and the phrase structure of the music… Songs may also reflect, enhance, or construe the meaning of the text through mode, tempo, dynamics, word-painting, set of conventionalized or personal musical symbols, and musical analogue to emotional effects.

Terms and Expressions: Igbo ethnic group, from where the researcher hails use descriptive phrases and clauses besides words to define certain things which they cannot express by a word. Therefore, in any prevailing circumstance or plight, in order to convey or communicate their ideas or mental expression of any social affair such as in music, dance and drama, they employ terms with technical interpretations as against lexical meaning. For an instance, music in Igbo culture can be precisely and specifically considered 'powerful' or 'good'. This assertion does not simply imply that the aesthetic quality alone matters. It equally means that the 'manner' a piece of music fulfils its obligation or assigned roles of accompanying a dance or giving an account of history meets with indigenous unanimous approval.

The use of these indigenous phrases and clauses to modify the sense in what they say is inevitable because it does not only enhance effective communication but also simplify the logicality inherent in what is said. It is also important to note that, the Igbo language as a whole is incomplete unlike the English Language, which has a word to represent every condition.

In this research, the researcher tries as much as possible to get rid of double standards in terms of avoiding the dialect brought into Igbo land by the influence of acculturation among other factors. This is possible through consultations for proof-reading and subsequently effecting corrections. Above all, any trace of ambiguity intertwined in any of the terminologies used here is thoroughly elucidated. The researcher makes bold to affirm that Euro-Americans who attempted some researches on Igbo traditional music were not able to overcome Linguistic intractability because of their inability to understand and communicate in Igbo patois and

local dialect. Another major reason was due to their areas of research interest/attention which are quasi-extraneous to what obtain in this subject matter.

Musical Instruments

(i) Ebe-elu
(ii) Ekwe Na Oyo / Ngwa egwu
(iii) Ekwe Uda Ike
(iv) Ekwe
(v) Isi nkwa
(vi) Mbembe-ala
(vii) Oku nkwa
(viii) Osu nkwa
(ix) Ubo Akwara
(xi) Ubo-aka
(xii) Uhe
(xiii) Oso Nkwa
(xiv) Mbido Okuku Nkwa Kwuru Onwe Ya
(xv) Etiti Okuku Nkwa Kwuru Onwe Ya
(xvi) Okuku Nkwa Ikpazu Kwuru Onwe Ya

Voice-Related Terms

(i) Egwu ngugu nwa/nkpukpu ura: Craddle song or lullaby. Here Egwu is used instead of nkwa because the activity is more or less seen as a play
(ii) Egwuawuru: A funeral song chanted for a deceased man
(iii) Ogu nkwa: A singer or vocalist
(iv) Olu ike: Fortissimo (usually used in a negative sense)
(v) Olu n'ede-ede: Bass voice
(vi) Olu niri niri: Soprano voice
(vii) Olu nkwa: Extra-ordinary vocal melody or chorus
(viii) Olu Okwa/olu Ogele: A sonorous singer; a nightingale
(ix) Oro: Moonlight ditties with plays performed by infants at night
(x) Roo Olu: Pitch well; also legato or slur
(xi) Ufere: Folksong/folklore
(xii) Ukwe: (a) Song which uses call and response technique (b) Abu: Normal song performed by one person or in an ensemble
(xiii) Olu Wara-wara Onye Ndu Agugu Egwu: Lead voice recitation
(xiv) Mbido Ogugu Egwu Nke Onye Agugu Egwu: Lead voice introductory verse
(xv) Onye Agugu Egwu (O.A.E.): Soloist
(xvi) Ndi Nnata Egwu (N.N.E.): Chorus
(xvii) O.A.E./N.N.E.: Refrain
(xviii) Agugu Egwu Ilulu, Atumikpe na Okwu Di Omimi: Proverbs/Allusion & Sayings

Shared Terminologies for Dance, Instrumental and Vocal Music

(i) Egwu: This word is mostly used among Mbaise people to mean play. It is rarely applied in the sense of dancing, singing or playing music instrument. Where the activity is more or less seen as a play Egwu is used in lieu of play.

(ii) Ekwirikwe: (a) Percussion sticks sound effect (b) A praiseworthy utterance made in acknowledgment of a virtuoso percussionist, indigenous improvisation or extemporization.
(iii) Imughari Nkwa: (a) Rehearsal for dance and instrumental music. Imughari Ukwe: (b) Rehearsal for vocal music.
(iv) Kugharia: (a) Daccapo for instrument
(v) Kwegharia: (b) Daccapo for voice.
(vi) Mbido Nkwa: A kind of preamble, introduction or prelude.
(vii) Nkwa Odinala: Traditional music or dance.
(viii) Nkwa: Dance, vocal or instrumental music.
(ix) Nnata Nkwa: Vocal or instrumental responsorial part.
(x) Oku na Aziza: Antiphonal texture: call and response in vocal and instrumental music.
(xi) Onye egwu: General name for musicians.
(xii) Ubu: (a) Masquerade costume (b) Ojiji Nkwa: Applied costumes (c) Techa-techa: Make-up for dancers, singers and instrumentalists.
(xiii) Mpaghara Egwu: Verse or Instrumental Section (depending on the contextual application)
(xiv) Ngwucha Mpaghara Egwu: End of verse/instrumentation Gbuo yii (Gbachi Nkiti/Dere duu): Rest/ Tacit (Silence)
(xv) Ogologo na Obere/Nkenke: Lengthy & Short

Musical Styles and Techniques

(i) Aka n'eji aku nkwa i.e. The hand that beats drum – a great drummer.
(ii) Aka Nkwa: Performance skill and the technicalities involved.
(iii) Ayamma, ugheghu, Olei, ebeo! O nagakwa? Frequently exclaimed and repeated vocal nonsense syllables and varieties of ululations used to facilitate general musical performance in order to achieve desirable effects.
(iv) Egwugwu aka: Skillful in manipulating percussive musical instruments.
(v) Jide ya ngaahi: Sustenuto/Tenuto-Sustain.
(vi) Ndaghari Nkwa or Nkwa adaghariala: That is, the beating or tune has changed which indicates modulation.
(vii) Nkugide-Nkugide: Repeatedly or steadily played i.e. stabile.
(viii) Ituturu Ukwu Nkwa: Dance styles/steps

Ceremonial Music Ensemble Nomenclature

(i) Akuko n' egwu: Minstrelsy
(ii) Mmabi nkwa: Signature tune
(iii) Nkwa eji eche oge: Waiting beat
(iv) Nkwa-ike: A typical piece of music performed for a male deceased heathen who used to be a title holder, or died at a ripped age
(v) Okwukwu: Dirge with incantation following suit

Acoustics

(i) Edegele: Rhythmic pattern
(ii) Kpokokpoko: (Omomatopoeia) the sound produced by a perforated membrane drum, an evidence of spoilage.
(iii) Mmekuta: Sensation
(iv) Ube-uda: Tone-colour

(v) Uda nkwa: Musical sound
(vi) Uda: Sound

Dynamic Expression and Intensity of Sound

(i) Ike-ike: Loud; vigorously (vigoroso)
(ii) Meda obi/Mwayoo: Soft (pianissimo)
(iii) Nkwa ebirile oku: (Crescendo) gradually increasing the intensity of sound
(iv) Ntawuru nkwa: This means, growing faster. Nkwa atawurule - Music in progress or dance in motion.
(v) Nwayoo nwayoo: At a moderate pace; andante, little by little (poco a poco).
(vi) Welie olu: Loud; (forte).

Tempo and Speed

(i) Bido: Attack, start (attaca)
(ii) Gbuo yii: Tranquilo; Rest; tacet
(iii) Iri-ari nkwa: Moving leisurely (Adagio)
(iv) Ohioro-ohioro: Fast (forseto)
(v) Oso nkwa: Hurrying the time (calcando)
(vi) Safee: Turn over rapidly (volti subito)
(vii) Wara wara/wasi wasi: Hastening; (Affretando)

Miscellaneous Musicological Concepts

(i) Ambit – the 'ambit' of a tune is its range in terms of distance in pitch between the highest and the lowest tones.
(ii) Cultural relativism – the validity in the perception of cultural norms and values which cannot be employed as a standard for scrutinizing other cultures.
(iii) Interval – this is the difference in pitch between two tones usually measured from the lower tone to the higher tone. Intervallic structure is a show case of pitch formation expressed on melodic 'parameter'.
(iv) Melodic motions – these are associated with different nomenclatures depending on the degree of intervallic amplitude of the musical tune. Thus, a melody that moves in seconds is called conjunct or stepwise movement. If it maintains the same pitch, it is called iterative or static movement. If however, it moves in long interval, it is named disjunct or leap motion.
(v) Metre – "the pattern of fixed temporal units called beats by which the time span of a piece of music or a section thereof is measured" (Randel Music Dictionary, 1986). The time signature is determined by the metre.
(vi) Phrasing – a phrase is a half of an eight-measure period. Also, it is a short figure or passage complete in itself and unbroken in continuity. It brings out into proper relief of the phrases whether motives, figures, subjects, or passages. As a sign of notation and a unit of measurement, it is devised as a standard for measuring other musical movement.
(vii) Pitch- ordinarily, "as a psychological phenomenon, pitch depends on frequency, amplitude, and sensation level" (Jones 1959:140).
(viii) Texture – it includes the quality of the (instruments and) voices and the number of such involved in the score/performance.
(ix) Tonal inflexion – this is the sound of one's dialectic voice as it affects words pronunciation. It helps to guide both the understanding of lexical meaning and the grammatical function of words so pronounced.

Musical Transcription

"Transcription" according to Shirmer Pronouncing Pocket Manual of Musical Terms (1978) "is the arrangement or adaptation of a piece for some voice or instrument other than that for which it was originally intended." Harvard Brief Dictionary (1973) sees it essentially the same as "arrangement but admitting a considerable freedom in the handling of the original material." New Harvard Dictionary of Music (Randel, 1986) affirms: "Transcription is the translation of music from one notational system into another. It is the reduction of music from live performance or recorded sound to written notation."

A basic requirement in musical transcription is the identification of the transcriptive medium range/tessitura. This calls for consideration to differences in the natural vocal or instrumental tone register in the general compass of the instruments or vocal parts and the inter-relationship existing between or among the voice/instruments being transcribed. This includes exceptional high or low notes. The transcription takes cognizance of the musical performance roles of the individual instruments in the course of applying notes values in their score sheet; it identifies the time liner, otherwise the phrasal referent instrument notation or beats for guides.

While writing in any Igbo language for transcription, one should think in separate words' first before thinking in phrases. These guides one in creating melodies that co-relate with the tonal inflexion of each of the words. We consider the tune we are to transcribe by memorizing it, singing and listening to it. Next, the melodic line for transcription should practically stick to the tonal inflexion of the words or syllables for comprehensive meaning to be achieved.

Computer Technological Representative Transcription / Arrangement

Pastor Amuma Ashi
(False Pastors)




21
Chi-jio- ke'n ne lee!
De-de lee!
Ni-m'u lo nwa - nyi w'i shi- kpe,u-lo nwa-nyi w'i shi-kpe nde nw'a gbo-gho bia to-r'e to.
25 Chorus refrain
E-kpe-re mi- d(i) night ha ga-ra bia h'e yi - ri coa-t go-gh'u go, chee si'n de nwe'a l'a hu-ghi hi.
E-kpe-re mi- d(i) night ha ga-ra bia h'e yi - ri coa-t go-gh'u go, chee si'n de nwe'a l'a hu-ghi hi.
29
A-nyi rio go-vern-ment chi-w'a anyi, bi-ko ti'e r'any'i wu e-kpe-re mi- d(i)nigh - t ga-la kwu- shi. M'o w'o t'a
A-nyi rio go-vern-ment chi-w'a anyi, bi-ko ti'e r'any'i wu e-kpe-re mi- d(i)nigh - t ga-la kwu- shi. M'o w'o t'a
33
hu n'e zio- kwu, h'e me-kwe-re n'u ji-sh'o ny'a ta - l'a nyi o - aa ee!
hu n'e zio- kwu, h'e me-kwe-re n'u ji-sh'o ny'a ta - l'a nyi o - aa ee!
37
U - mu'n ne ee! E woo'u kwu n'e j'a gb'i kpo kwi kpo kwi 'no - kwa - di n'u loe?

Appendix 2: *Mahadum ewuru na Mbaise* (University sited in Mbaise) – See Example 8 for the translation





Arranged by Okoro, Justice Chukwudi (2018):
An Extract from His Ph.D. Thesis on African Musicology

English Translation of the Igbo Song Text

Evil Things

1st Stanza

Refrain: The slit drum is sounding in vain it is mere firewood, so it is! If a three prong stand proofs tough we burn it, so it is!

Solo: Do you know why evil things persist? Old age is in the ear! (i.e. earned by listening).

Chorus: Why evil things persist, The custodian of the people, do you know why evil things persist?

Solo: Oh you gossips without financial reward!

Chorus: Since some women are greedy, long throat people, if a thief calls them they comply quickly. When she sees meat and fish on the table, a long throat person, she begins to yearn for it.

Solo: It is unfortunate to be a victim of nemesis or experience the repercussive effect of the law of karma.

2nd Stanza

Solo: Blood does not lie, it is true. Like mother like daughter. We know who is who, listen carefully! We say – one reaps what one sows. Necessity is the mother of invention.

Chorus Repeats Refrain without Variations

3rd Stanza

Solo: The men are stealing because of women, so that they can buy costly vehicle to carry beautiful women. We have said, I want to meet up by competing with others is not good; competing with others is not a race. Competing with other, our people, has made some men start stealing. Acquiring wealth today and dying tomorrow is it good?

Chorus: . . .

4th Stanza

Solo: Why evil things persist. Do you know why evil things persist? If someone sees evil and condemns it, they say bring him and slaughter. It has multiplied evil in our land. As autonomous communities are created in our land, some royal fathers have used their respective kingdoms as articles of trade. A society that wants to crown a king should be very careful. A society that wants to crown a trickster a king our people. A mad man has carried a cutlass and run into the market. A twelve million naira ended in a story. Security was invited and that was all. One who forbids rat's meat shoud not share it (for children) with teeth.

Chorus…

5th Stanza

Solo: Modern Abigbo the gospel preachers, divide and rule, is responsible for Nigeria's plight. Insincerity is the lot of our society. Deceiving imps are too many. That is the reason why evil persists. Look into government you see them. If you look into church you see them. If you look into the community they are there. We have handed the matter over to God. They will say that I said it has killed (dealt with) us.

Chorus: . . .

6th Stanza

Solo: Excess of everything is bad. Passing out excretas along the road and covering it with paper, is it not evil I am asking you? Those saddled with the responsibility of probing speak out. Is it only Abacha that stole from us? Once bitten, twice shy is not good. God please send true leaders to Nigerians. Anyone with a question come and ask it.
Chorus: . . .

7th Stanza

Solo: Prof. E. O. Osuagwu you are a sibling indeed. An erudite scholar from Okwuato. Whoever that is annoyed by our ensemble music should pardon us. A hungry man is an angry man. When a greedy man gets old, if he sees a well-decorated casket, he longs for death. It is not my wish to mention a man's name in this regard.
Chorus: . . .

Wherever choruses appear above indicate exact repetition of 1st stanza three chorus
The Lead Singers/Soloist Narrative Story Line Begins Here. This is Concluded with Codetta.

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MAPS

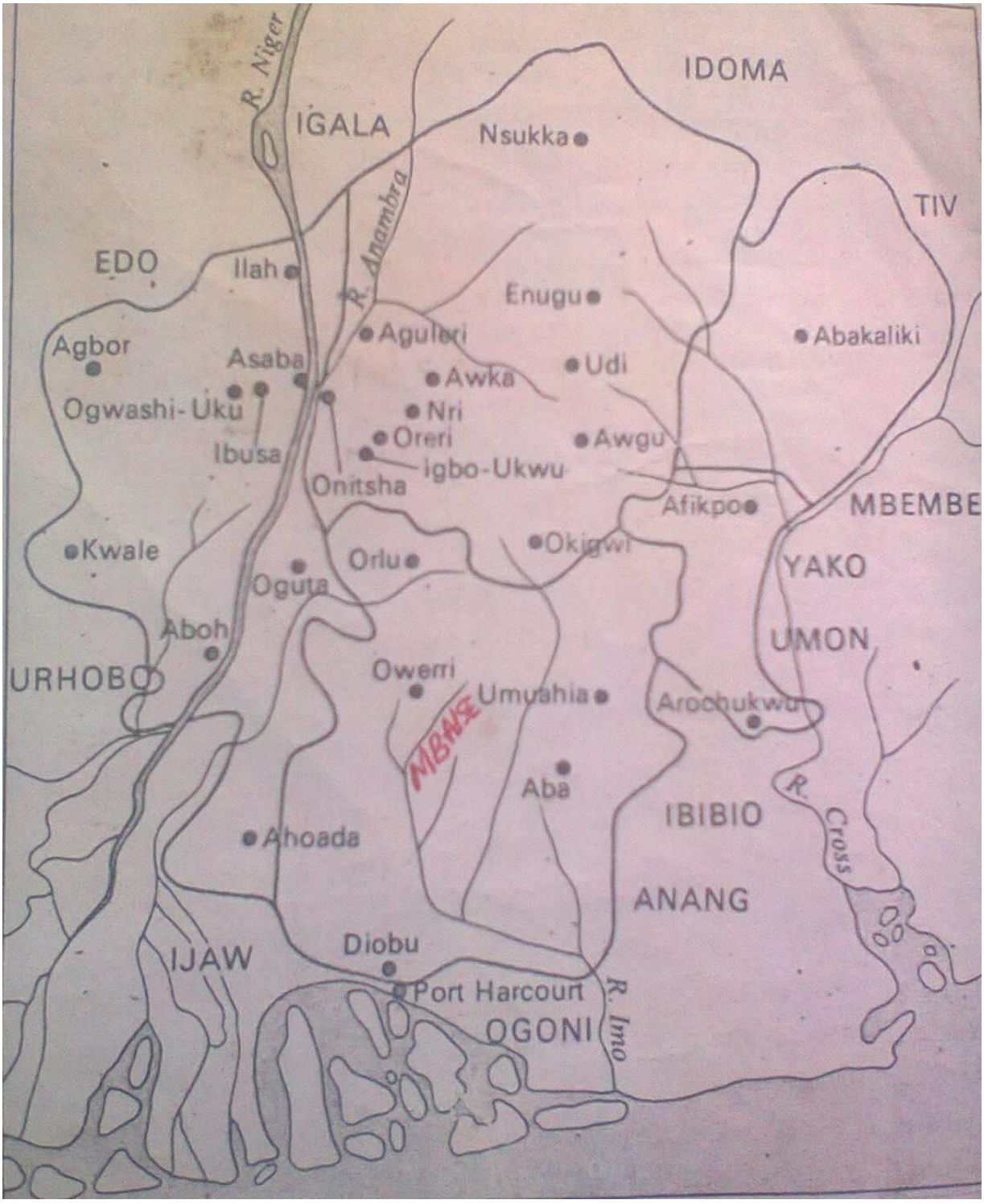


Fig. 1: Map Showing the Location of Igbo Sub-ethnic Groups
Source: Onwubiko (1973:109)

Key

	Sub-ethnic Group
R	Rivers
	Territorial Land Mark/Boundaries
	Source of the River Niger
	Creeks
Igbo	The Geographical Location of the Case Study

